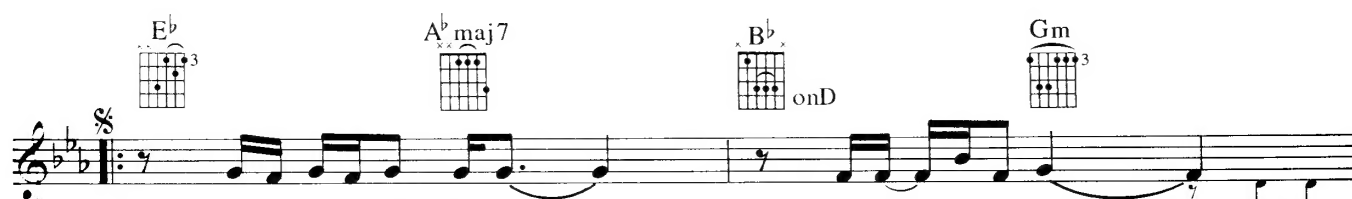


# Your Song

Words & Music by Elton John & Bernie Taupin

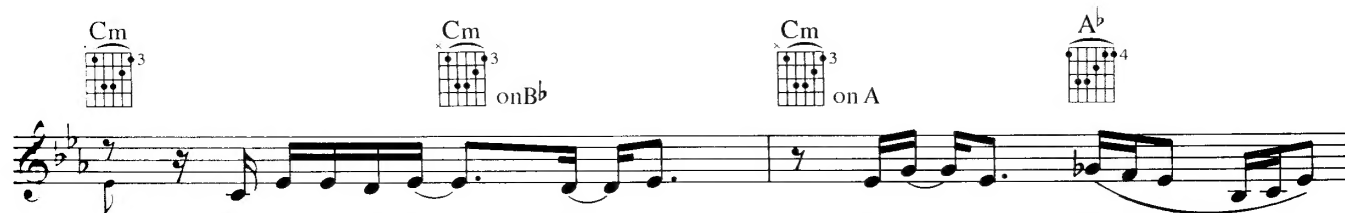
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Slow, but with a beat



1. It's a lit-tle bit fun - ny \_\_\_\_\_  
2. If I was a sculp-tor \_\_\_\_\_  
4. I sat on the roof \_\_\_\_\_  
5. So ex-cuse me for - get - ting \_\_\_\_\_





this feel - ing in - side, \_\_\_\_\_  
but then a - gain no, \_\_\_\_\_ or a  
and kicked off the moss, \_\_\_\_\_ well a  
but these things I do, \_\_\_\_\_









man  
few  
I'm not one of those \_\_\_\_\_ who \_\_\_\_\_ can  
who makes po - tions in a  
of the vers - es, well they've  
You see I've for-got-ten \_\_\_\_\_ if \_\_\_\_\_ they're

cas - i - ly, hide, \_\_\_\_\_  
trav - el - in' show, \_\_\_\_\_ I  
got me \_\_\_\_\_ quite cross, \_\_\_\_\_  
green or \_\_\_\_\_ they're blue, \_\_\_\_\_









 on B♭
 
 on B
 

I'm don't \_ have much mon-ey, \_ but, boy, if I did, \_  
 know \_ it's not much but it's \_ the best I can do, \_  
 But the sun's been quite kind \_ while I wrote this song, \_  
 An - y - way \_ the thing \_ is what I real-ly mean, \_


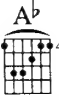
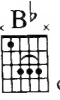
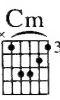







I'd buy \_ a big house where \_ we both could live.  
 My gift is my song and \_  
 It's for peo-ple like you, that \_ keep it \_ turned on.  
 Yours are the sweet-est eyes \_




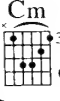


 on E♭
 
 on D
 


this one's for you. \_  
 I've ev - er seen \_

3. 6. And you can tell ev - 'ry-bod - y

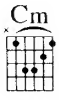
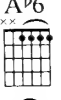
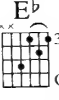
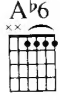





This — is your song. ——— It may — be quite — sim-ple but, —





Last time to Coda 

— now that it's done, ——— I hope you don't mind, — I hope you don't mind —

— that I put — down in — words. How won - der - ful life is — while





rit.


D.S. al Coda with repeat







you're — in — the world. ——— a tempo

**CODA**

**Cm**  **Cm**  onBb **Cm**  onA **A<sup>b</sup>6** 


7.8. I hope you don't mind, — I hope you don't mind — that I put — down in — words, How









**E<sup>b</sup>**  onG **A<sup>b</sup>6**  **A<sup>b</sup>**  **B<sup>b</sup>**  **B<sup>b</sup>sus**  **B<sup>b</sup>** 

won - der - ful life is — while you're — in — the world. —


*rit.* *a tempo*



**A<sup>b</sup>**  **E<sup>b</sup>**  **A<sup>b</sup>**  onEb **B<sup>b</sup>**  onEb **A<sup>b</sup>**  onEb **E<sup>b</sup>** 

you're — in — the world. —

*a tempo*



# Rocket Man

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Moderately slow, with a beat

She packed my bags\_ last night pre - flight, — Ze-ro hour\_ Nine\_ A. M. \_

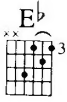
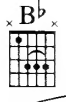
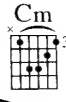



And I'm gon-na be high — as a kite by

then. I miss — the earth\_ so much — I




miss my wife, — it's lone-ly out \_ in space. —

*mf*

Chords: Gm7, C9, Gm7, C9, Eb, Bb onD, Cm, Cm7 onBb, F onA, Gm7, C11, Gm7, C11




 on D
 
 on B♭
  on A
  on C

on such a time - - - less - flight.





 on F
 

And I think it's gon-na be a long - long time.

*f*

- - - till touch - down brings - me 'round a-gain to find - - - I'm not the man - they think I am at home -


 on D
 

- - - Oh no - - - no no, - - - I'm a rock-et man. - - -

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> to Coda ⊕

Rock-et man — burn - ing out his fuse up here — a - lone.

E<sup>b</sup> on B<sup>b</sup> Gm7

Mars ain't the kind of place — to

*mf*

C11 Gm7 C7

raise your kids, — In fact — it's cold as hell. —

E<sup>b</sup> B<sup>b</sup> on D Cm Cm on B<sup>b</sup> F on A F on C

. And there's no-one there to — raise — them if you did. —

F Gm7 C7<sup>o</sup> C11 C7<sup>o</sup>

And all \_ this sci-ence \_ I don't un-der-stand.

Gm7 C7<sup>o</sup> C11 E<sup>b</sup> B<sup>b</sup> onD

It's just \_ my job \_ five days a week. \_ A rock-et man, \_

Cm7 Cm7 onB<sup>b</sup> F onA F onC F Cm7 onF

A rock-et man. \_

*gradual cresc.*

D.S. al Coda

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

○ CODA

And I think it's gon-na be a long, \_ long time. \_

Repeat and fade



# Honky Cat

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Brightly, with spirit

*mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Brightly, with spirit' and the dynamic is 'mf'.

(Xylophone)

The xylophone part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes, often beamed together, providing a percussive accompaniment to the piano.



When — I look back, boy, I must — have been green, —

The piano accompaniment for the first line of lyrics. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line.



bop-pin' in the coun - try, fish - in' in — a stream. —

The piano accompaniment for the second line of lyrics. The right hand plays chords and moving lines, while the left hand continues the eighth-note bass line.

D7



Look-in' for an an - swer, try - in' to find — a sign, —

G



un - til I saw your cit - y lights, — hon - ey I — was blind. — They said,

B7



get back, hon - ky cat, bet - ter get back to the woods — well I

E7



quit those days — and — my red - neck ways — and — a,

hmm. — hmm — hmm, hmm, — hmm, | oh, the change — is gon-na do me good, —

(Xyl.) You bet-ter

get back, hon-ky cat liv - in' in the cit - y ain't — where it's at, it's like

try'n — to find gold — in — a sil - ver mine, — it's — like



try'n' \_\_\_ to drink whis - key oh, \_\_\_ from a bot - tle of wine.

To Coda ☼




(Xyl.) Well I



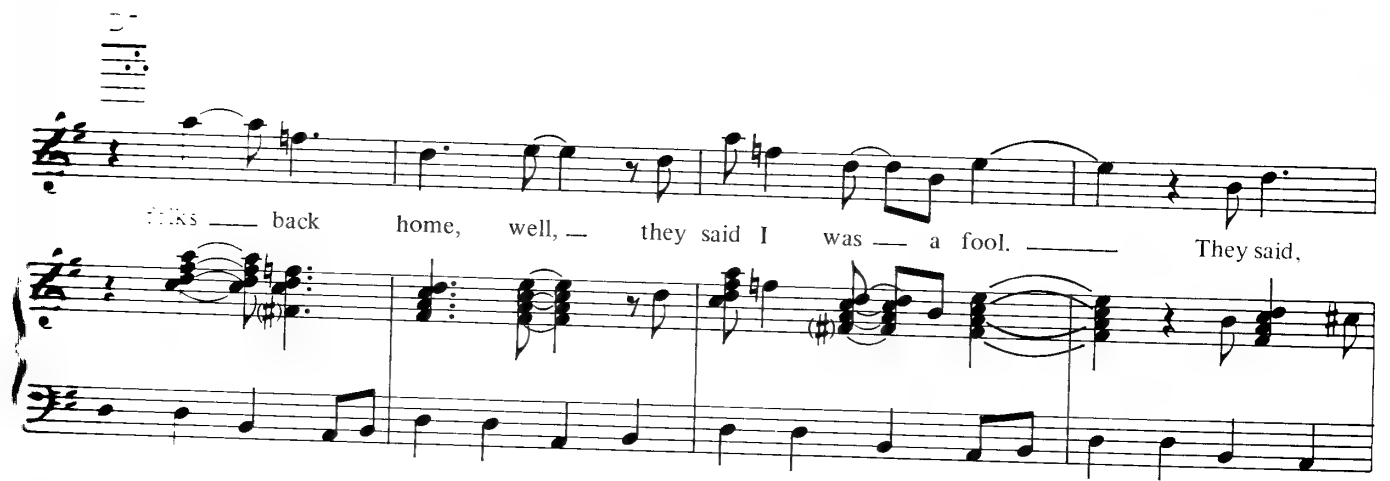
read \_\_\_ some books and I read some mag - a - zines \_\_\_ a - bout those



high \_\_\_ class la - dies down \_\_\_ in New \_\_\_ Or - leans \_\_\_ and all \_\_\_ the



icks — back home, well, — they said I was — a fool. — They said,





oh, be - lieve in the Lord — is the gold - en rule. — They said





get back hon-ky cat, Bet-ter get back to the woods, — well, I





quit those days — and — my red - neck ways — and —





oo, — oo, oo, oo, — oo, oh, the change — is gon-na do me good. —



(Xyl.) { They said,



They — said, — stay — at home, — boy, you got-ta tend the farm,



liv-in' in the cit - y boy, — is, is gon-na break your heart. —

D7



But how can you stay, when your heart says

G



no, ah, ah, how can you stop when your feet say go.

D.S. al Coda

CODA

You bet-ter

(Xyl.)

D7



Get back, hon - key cat, get back, hon - key cat,

G



Repeat and fade

get back, ooh.

# Crocodile Rock

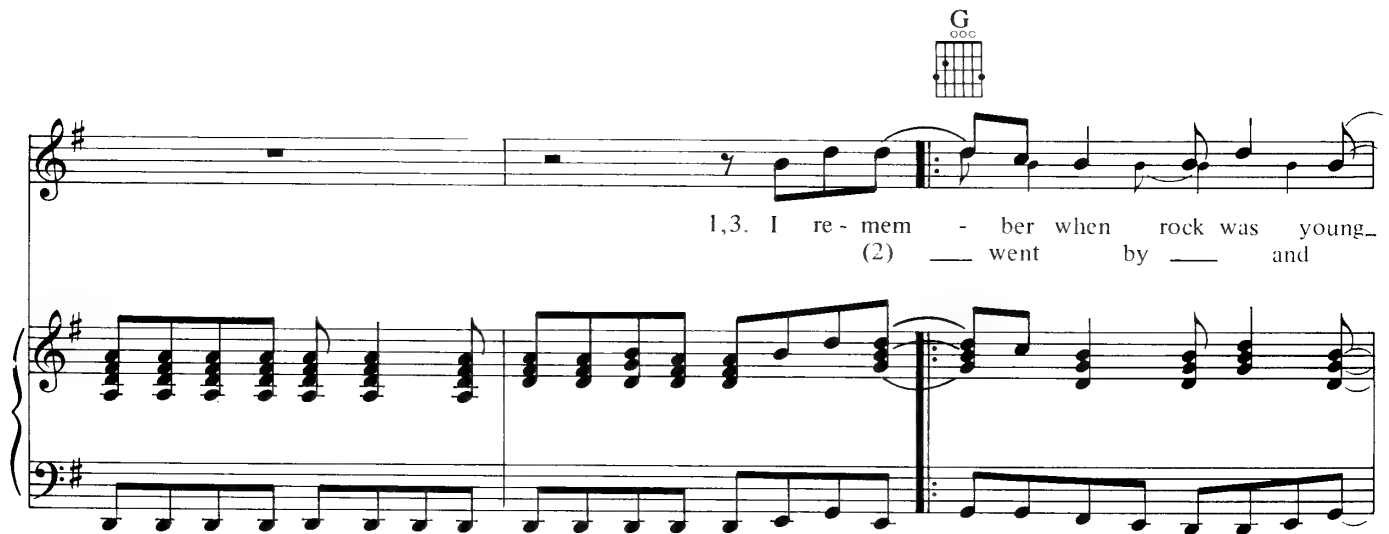
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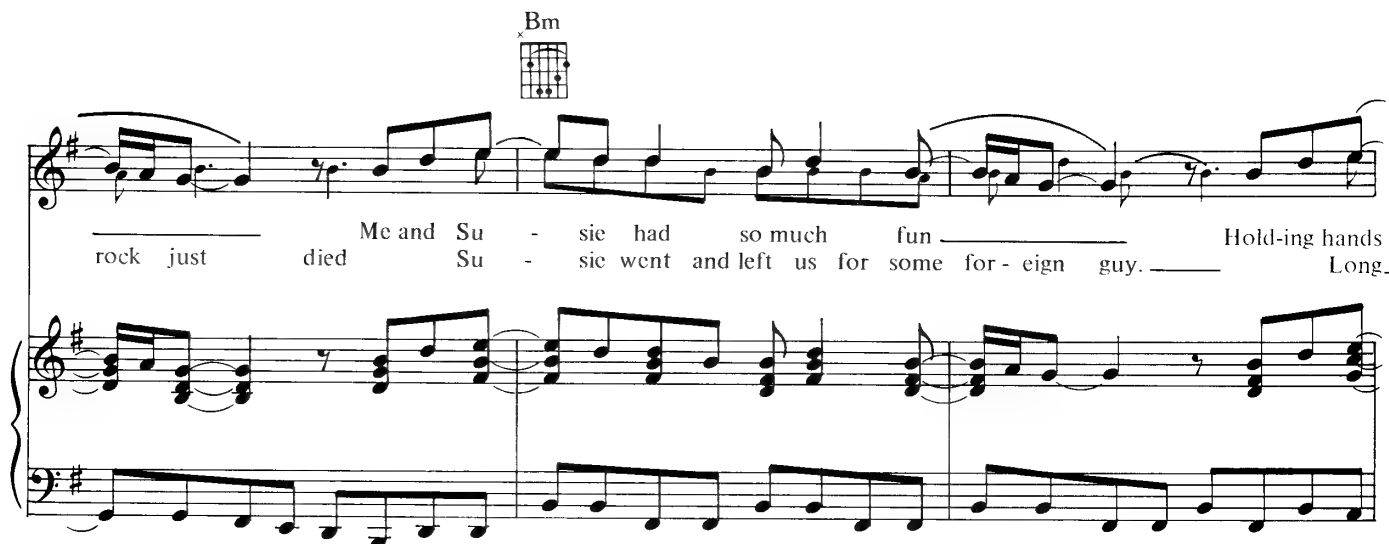
Light-hearted rock



The piano introduction consists of two systems of four measures each. The first system features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The second system continues the melody and bass line, ending with a repeat sign.



This section includes a guitar chord diagram for G major (G-B-D) and a vocal line with lyrics. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. The vocal line enters with a melody that includes a repeat sign. The lyrics are: "1, 3. I re-mem-ber when rock was young\_ (2) \_ went by \_ and".



This section includes a guitar chord diagram for Bm (B-D-F-A) and continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal line continues the melody with lyrics: "rock just died Me and Su-sie had so much fun \_ Hold-ing hands Su-sie went and left us for some for-eign guy. \_ Long.". The piano part ends with a final chord and a repeat sign.





and skim-min' stones Had an old gold Chev - y and a  
 nights cry - in' by the rec - cord ma - chine dream - in' of my Chev - y and my



place of my own But the big - est kick I ev - er got  
 old blue jeans But they'll nev - er kill the thrills we've got was do-in' a  
 burn - ing



thing called the croc - a - dile rock  
 up to the croc - a - dile rock while the oth - er kids were rock-in' round the  
 learn - ing fast till the weeks went past



clock We were hop - pin' and bop - pin' to the croc - a - dile rock, Well  
 We real - ly thought the croc - o - dile rock would last, Well



Croc-o-dile rock - in' is some-thing shock - in' when your feet just can't keep still. \_\_\_\_



I nev-er knew me a bet-ter time\_ and I guess \_\_\_\_ I nev - er \_\_\_\_ will \_\_\_\_ Oh



\_\_\_\_ Lawd-y ma - ma those Fri - day nights \_ when Su - sie wore \_\_\_\_ her dres-ses tight \_\_\_\_ and



the croc-o-dile \_\_ rock-in' was \_\_\_\_ out of sight. \_\_\_\_



First system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.



Second system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.

Third system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.

2. But the years

3. I re - mem-

Fourth system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.



Fifth system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.



Sixth system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.

Repeat and fade

Seventh system of musical notation. Treble clef with a key signature of one sharp (F#). The staff contains a whole rest followed by three measures of a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. The bass clef contains a whole rest followed by three measures of a descending eighth-note scale: G3, F#3, E3, D3, C3, B2, A2, G2.

# Daniel

Words & Music by Elton John & Bernie Taupin

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Moderately bright



1.4. Dan - iel is trav - 'ling to - night \_\_\_ on a plane \_\_\_  
2. They say Spain is pret - ty 'though I've nev - er been \_\_\_  
3. Instrumental ad lib. at 1st D.S. (small notes)

The piano accompaniment for the second system continues with the same musical texture as the introduction, featuring chords in the right hand and a steady eighth-note bass line in the left hand.

I can see the red \_\_\_ tail - lights \_\_\_  
Well Dan - iel says \_\_\_ it's the best \_\_\_ place he's

The piano accompaniment for the third system continues with the same musical texture as the introduction, featuring chords in the right hand and a steady eighth-note bass line in the left hand.



head-ing for Spain ——— Oh — and — I can see Dan —  
 ev — er — seen — Oh — and — he should know —

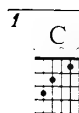


iel — wav - ing good bye — God it looks —  
 he's — been there e - nough — Lord — I —



To Coda Θ

— like Dan - iel Must — be the clouds — in — my eyes —  
 — miss Dan - iel Oh — I miss — him — so much —



he's



2

C F

Oh \_\_\_\_\_ Dan-iel my broth - er you are

old-er than me; do you still feel the pain Of the scars

that won't heal? Your eyes have died But you see more than I

F Fm C A7

Dan - iel you're a star In the face of the sky

Dm7



G7



D.S. twice without  
repeats (1st D.S. Inst.  
ad lib. (small notes)  
2nd D.S. 1st lyric  
again al Coda)

CODA



Oh God — it



onG

looks like Dan - iel

Must — be the clouds — in — my eyes .

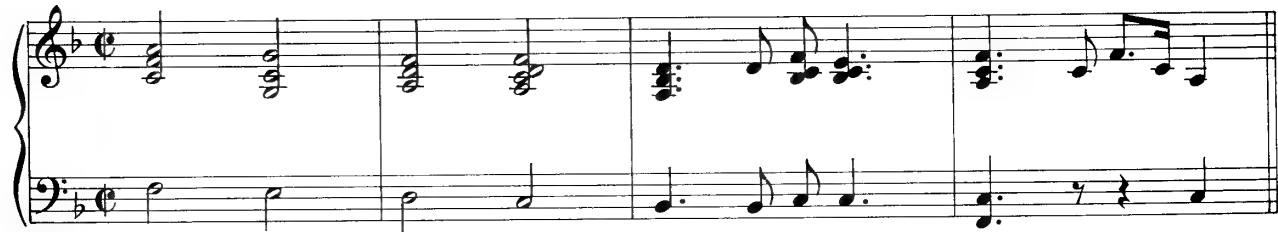



# Goodbye Yellow Brick Road

Words & Music by Elton John & Bernie Taupin

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Moderately slow, in 2



Chord diagrams: Gm, C, F

1. When are you gon-na come down then      When are you going to land—  
2. What do you think you'll do then      I bet that-'ll shoot down— your plane—




The first system of the song features a vocal melody line with two verses of lyrics. The piano accompaniment is shown below the vocal line. Chord diagrams for Gm, C, and F are provided above the vocal line.

Chord diagrams: Bb, Eb, C7, F




— I should have stayed on the farm — should have list - ened to my — old man —  
— It -'ll take you a cou - ple of wed - ka and ton - ics to set you on your feet a - gain —

The second system of the song continues the vocal melody and piano accompaniment. Chord diagrams for Bb, Eb, C7, and F are provided above the vocal line.







You know you can't hold me for - ev - er I  
 May - be you'll get a re - place - ment there's

did - n't sign up with you I'm not a pre - sent for your  
 plen - ty like me to be found mon - grels sent for your




friends to o - pen, This boys too young to be sing - ing On the  
 an't got a pen - ny Sing - ing for tit - bits like you the

blues ground Ah

B<sup>♭</sup>m C7<sup>♭</sup> F

Ah So good-bye — yel - low brick

A7 B<sup>♭</sup> F

road — Where the dogs of so - ci - et - y howl — You

D7 Gm C7<sup>♭</sup> F

can't plant me in your pent - house — I'm go-ing back — to my plough

Dm A B<sup>♭</sup>

Back to the howl - ing old owl — in the woods — Hunt-ing the hom - y back



toad

Oh I've fin - 'ly de - cid - ed my

Dm



fu - ture lies

be - yond

the yel - low brick

road



Ah

Ah



# Saturday Night's Alright For Fighting

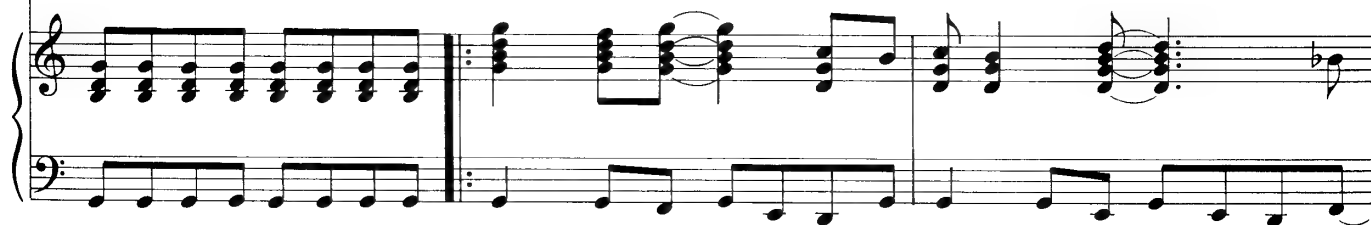
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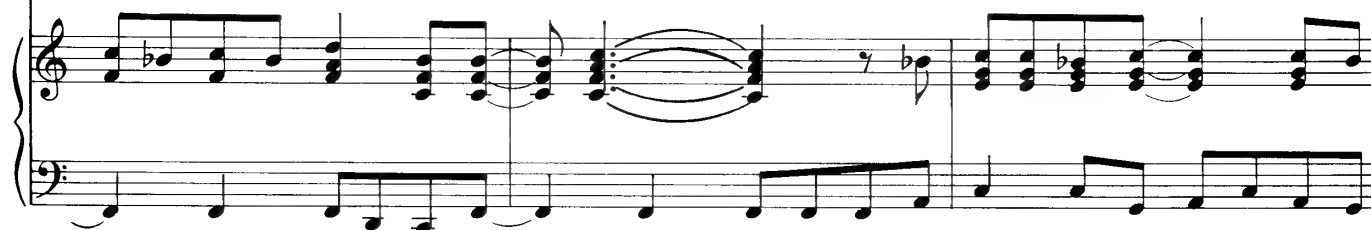
With a beat



1. It's get - ting late \_\_\_\_ have you seen my mates \_\_\_\_ ma  
(2) Packed pret - ty tight in here to - night \_\_\_\_ I'm



tell me when the boys get here \_\_\_\_ It's sev - en o' - clock \_\_\_\_ and I  
look - ing for a dol - ly to see me right I may use a lit - tle mus - cle to



wan - na rock wan - na get \_\_\_\_ a bel - ly ful of beer \_\_\_\_ My \_\_\_\_  
get what I need I may sink \_\_\_\_ a lit - tle drink and shout out she's with me \_\_\_\_ a coup -

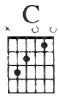


F




— old man's drunk-er than a bar-rel full of mon-keys and my old la - dy she don't care -  
 - le of sounds that I real - ly like are the sound of a switch-blade and

C

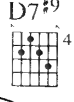


mo-tor bike — I'm a My sis - ter looks cute in her bra - ces and boots —  
 ju - ven - ile pro - duct of the work - ing class — will se

G



D7<sup>#9</sup>



hand-ful of grease — in her hair —  
 best friend floats — in the bot - tom of a glass ooh —

C



So don't give us none of your ag - gra - va - tion we've

**B $\flat$**  **F**

had it with your dis - ci - pline\_ oh Sat - ur - day night's al - right \_ for fight - in' get \_

**C**

\_ a lit - tle act-ion\_ in \_ get \_ a-bout as oiled\_ as a dies-el train \_ Gon -

**B $\flat$**  **F**

- na set this dance\_ a - light \_ 'cause Sat - ur - day night's\_ the night \_ I like \_ Sat -

**C** **G** **E $\flat$ 6** **B $\flat$**  **F**

- ur - day night's\_ al - right \_ al - right \_ al - right \_ ooh \_

C

To Coda

1

G7

Dm F

G

F G

2 Dm7

D.S. al Coda

CODA

2. Well they're —

F C F C F C E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> B<sup>b</sup>

Sat-ur-day Sat-ur - day Sat - ur-day Sat-ur - day Sat-ur - day Sat - ur - day

F B<sup>b</sup> F B<sup>b</sup> F C F C F C

Sat-ur-day Sat-ur - day Sat-ur-day night's al - right. —

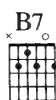
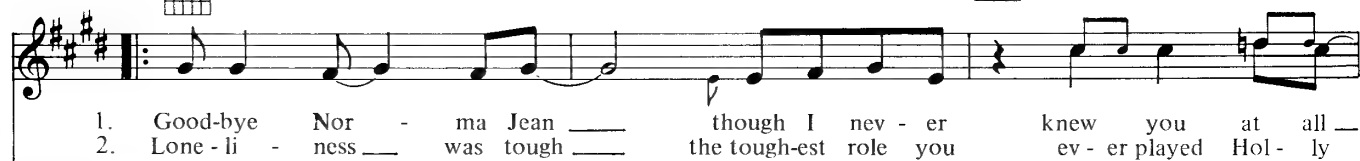
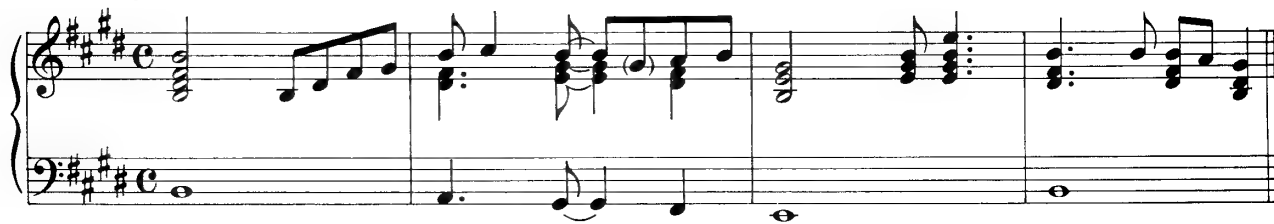
Repeat and fade

# Candle In The Wind

Words & Music by Elton John & Bernie Taupin

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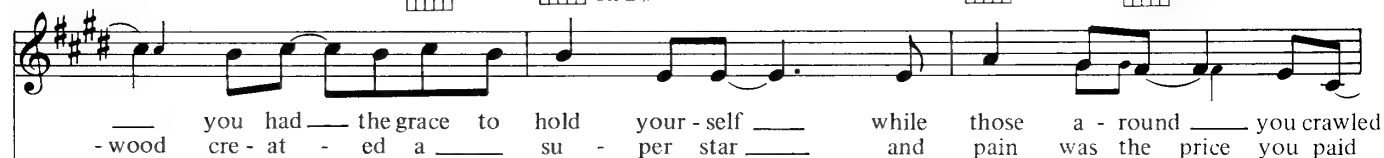
♩ = 128



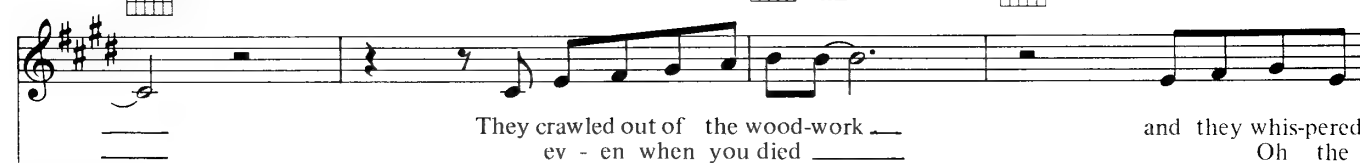
on G#



on G#





on E







  on G#





press in - to your brain they set you on a tread - mill and they  
still hound - ed you all the pa - pers had to say was that

made you change your name And it seems to me you  
Mar - i - lyn was found in the nude

lived your life like a can - dle in the wind Nev - er

know - ing who to cling to when the rain set in

A

E on G#

press in - to your brain they set you on a tread - mill and they  
still hound - ed you all the pa - pers had to say was that

A

B

made you change your name  
Mar - i - lyn was found in the nude And it seems to me you

E

A

lived your life like a can - dle in the wind Never

E

E sus

E

B

know - ing who to cling to when the rain set in



And I would have liked \_\_\_ to have known \_\_\_ you but \_\_\_ I was just \_\_\_



\_\_\_ a kid \_\_\_ Your can-dle had burned \_\_\_ out long \_\_\_ be - fore \_\_\_ your



To Coda

leg - end ev - er did \_\_\_



E

Good-bye Nor - ma Jean \_\_\_\_\_ though I nev - er knew you at all \_\_\_\_\_  
 Good-bye Nor - me Jean \_\_\_\_\_ from the young man in the twen - ty sec - ond row.

B7 E on G# A E on G# A

\_\_\_\_\_ you had \_\_\_\_\_ the grace to hold your-self \_\_\_\_\_ while those a - round \_\_\_\_\_ you crawled -  
 \_\_\_\_\_ who sees you as some-thing more than sex - u - al \_\_\_\_\_ more than just Mar - i - lyn Mon-roe \_\_\_\_\_

1 2 G#m7 F#m7 D.S. al Coda

CODA E C#m

And it The can-dle had burned out

B A G#m F#m E

long \_\_\_\_\_ be - fore \_\_\_\_\_ your leg - end ev - er did. \_\_\_\_\_

# Don't Let The Sun Go Down On Me

Words & Music by Elton John & Bernie Taupin

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Slow beat

*p*

G G7 F C F C

onC onC

I can't light no more of your dark - ness

F G C

onG

All my pic - tures seem to fade to black and white

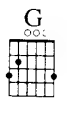
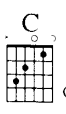

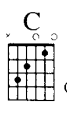
G C G C G7

onG onG

I'm grow-ing tired and time stands still be-fore

 onC
 
 onC
 
 onE


me. Fro-zen here On the lad - der of my


 onG

 onG

life. Too late

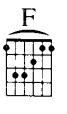
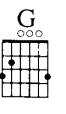
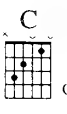



 onC

 onE

 onF

to save my-self from fall - ing. I took a chance



 onG


and changed your way of life

G7 F C C

onC onE

But you mis-read my mean-ing when I met \_\_\_\_ you. \_

F C G F

onG onG

Closed the door and left me blind - ed \_\_\_\_ by \_\_\_\_ the light \_\_\_\_

C C Am7 D7







onBb onF#


Don't let the sun \_\_\_\_ go down on me \_\_\_\_ al-though I \_\_\_\_ search my-self it's al-ways some-one else I see \_\_\_\_

C F G7 C C

onG onG onBb






I'd just al-low a frag-ment of your life \_\_\_\_ to wan-der free \_\_\_\_ But

 onA
 
 onE
 onG
 onG
 onG

To Coda 

los - ing ev - 'ry thing — is like the sun go - ing down on — me.

*f* *p*

 onBb
  onA
 onG
 onG
 onG

I can't find

*f*



 onG
 onG
 onE
 onE

oh — the right ro - man-tic line. — But see me once —

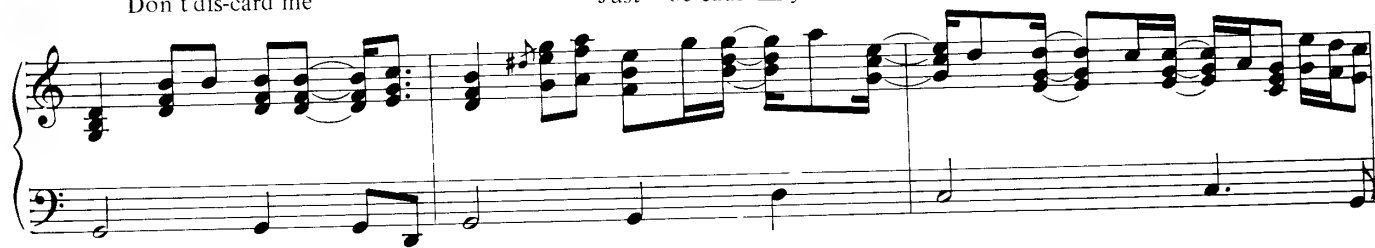
 onG
 onG
 onG



and see the way — I feel —






 onG
 

Don't dis-card me Just be-cause— you think — I mean— you harm —



 onE
 

But these cuts— I have — oh they need

 onG
 







D.S. al Coda

love — to help— them heal —

CODA 

me.



 onBb
  onA
  4
 


ritard



# Lucy In The Sky With Diamonds

Words & Music by John Lennon & Paul McCartney

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Flowing

8va-  
mf

The piano introduction is in 3/4 time, key of A major. The right hand plays a flowing melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment. The melody starts on A4 and rises to E5.

A A/G F#m F

The first system shows the vocal melody and piano accompaniment for the first verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: Pic - ture your - self in a boat on a riv - er with  
Fol - low her down to a a bridge on by a a fount - ain where  
Pic - ture your - self on a a train in a a sta - tion with

A/E A/G F#m F

The second system shows the vocal melody and piano accompaniment for the second verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: tan - ger - ine trees and mar - ma - lade skies  
rock - ing horse peo - ple eat with marsh - mal - low pies  
plast - i - cine port - ers with look - ing - glass ties

F/C A/E A/G F#m

The third system shows the vocal melody and piano accompaniment for the third verse. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: Some - bo - dy calls you, you an - swer quite  
Ev' - ry - one ly smiles some - as one you is drift past the  
Sud - den - ly some - one you is there at the

**F** **A/E** **A/G** **F#m** **A** **To Coda**

slow - ly a girl with kal - eid - o - scope eyes.  
 flow - ers that grow so in - cred - ib - ly high.  
 turn - stile the girl with kal - eid - o - scope eyes.

**Dm7** **Cm7** **Bb** **C**

*loco.* Cel - lo - phane flow - ers of yel - low and  
 News pa - per tax - is ap - pear on the

**F6** **Bb**

green tow - er - ing o - ver your head  
 shore wait - ing to take you a - way

**C9** **G** **D7** **Em7**

Look for the girl with the sun in her eyes and she's  
 Climb in the back with your head in in the clouds and and you're

**Slow 4**

**Chords:** Dm, G, C, D

**Lyrics:**  
 gone. gone. Lu - cy in the sky with dia - monds,  
 Lu - cy in the sky with dia - monds, Lu - cy in the sky with  
 dia - monds Ah  
 Lu - cy in the sky with dia - monds, Lu - cy in the sky with dia - monds,  
 Lu - cy in the sky with dia - monds, Ah

**Performance Instructions:**  
 ff  
 D.S. al Coda  
 CODA  
 Repeat and Fade

# Philadelphia Freedom

Words & Music by Elton John & Bernie Taupin

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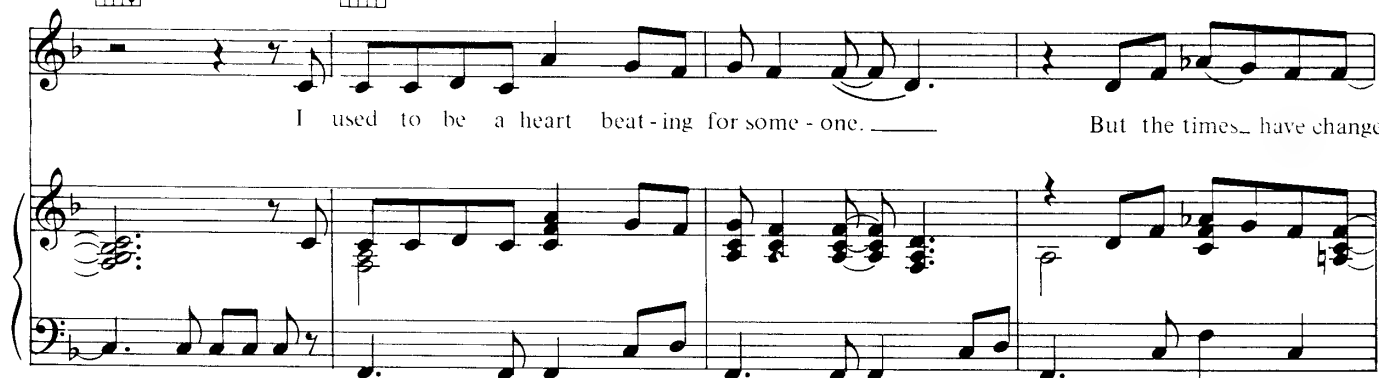
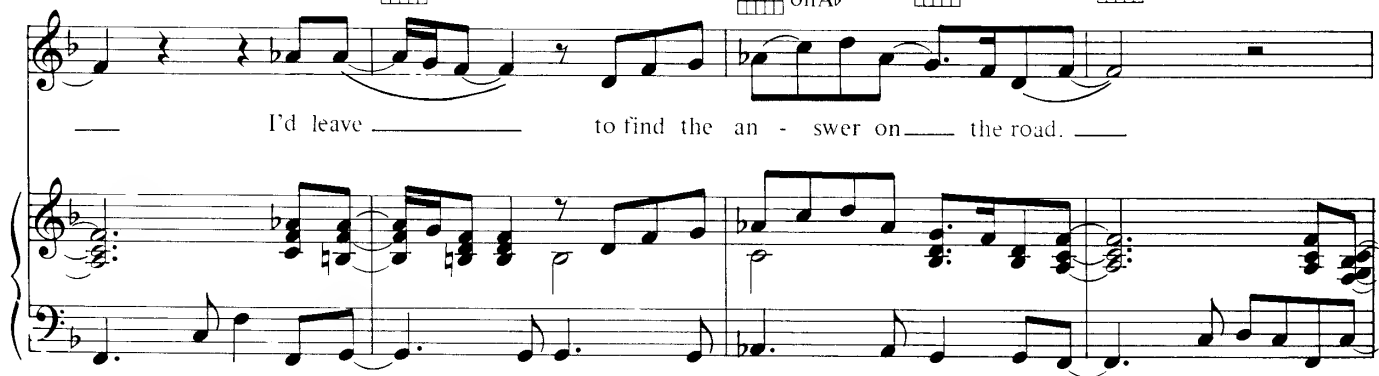
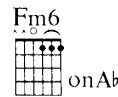
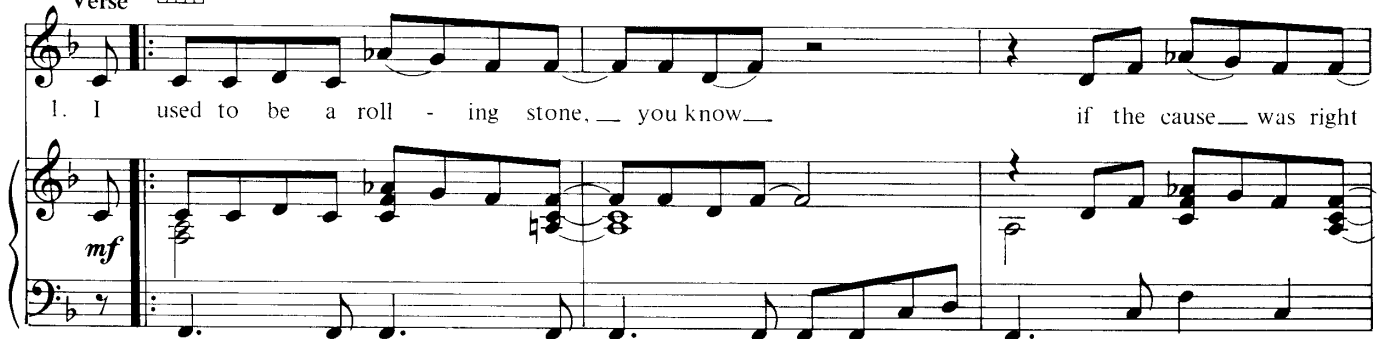
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With a beat



Verse




G7  Fm6  onAb Gm7  F 

The less I say — the more — my work gets done. —

Bb  Chorus F 

'Cause I live and breathe — this Phil - a - del - phi - a free - dom

Bb 

From the day that I — was born — I waived — the flag —

Eb  D7 

Phil - a - del - phi - a free - dom took me knee-high to a man —

Gm7 E $\flat$ 7 D7 D $\flat$

Yeah! Gave me peace of mind my dad - dy nev-er had.

B $\flat$  F

Oh, Phil - a - del - phi - a free - dom shine on me\_

B $\flat$  Am7 Gm7

I love it. Shine the light through the eyes\_

Am7 G7 C7 E $\flat$ m7 A7

of the one left be - hind. Shine the light, shine\_

Gm7 Am7 Bb

the light. Shine the light Won't you shine the light

Gm7 Am7 Bb B° C7 Bb Am7 Gm7

Phil - a - del - phi - a - free - dom I love - ove - ove you,

To Coda

Guitar tacet F Bb Ab Gm

yes I do

F Bb Ab Gm F

D.S. al Coda

Oh.



**CODA**    

Don't you know I love - ove - ove — you Don't you know I

love - ove - ove — you yes I do —

— (Phil - a - del - phi - a free - dom) I love - ove - ove —

— you, yes I do. — (Phil - a - del - phi - a free - dom) Don't you know that I

**Repeat and fade**



Verse 2. If you choose to, you can live your life alone.  
 Some people choose the city,  
 Some others choose the good old family home.  
 I like living easy without family ties  
 'Til the whippoorwill of freedom zapped me  
 Right between the eyes.

**Repeat Chorus**

# Someone Saved My Life Tonight

Words & Music by Elton John & Bernie Taupin

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Slowly

*mf*

Verse

1. When I think of those east end lights, mug-gy nights, the cur-tains drawn\_in the

*mp-mf*

lit - tle room down stairs Pri - ma-don - na, lord you real-ly should have been there. \_






sit-ting like a prin-cess perched\_in her e - lec - tric chair. \_\_\_\_ And it's one more beer, \_\_\_\_ and I don't hear y o..

The musical score is written for piano and guitar. The piano part consists of a right-hand melody and a left-hand accompaniment. The guitar part provides harmonic support with chords and arpeggios. The score is divided into sections: an instrumental introduction, a verse, and a chorus. The tempo is marked 'Slowly' and the dynamics range from mezzo-forte (mf) to mezzo-piano (mp). The key signature is one sharp (F#) and the time signature is 4/4. The guitar chords are indicated by letters (G, C, F, Cm) and diagrams showing fingerings. The lyrics are written below the piano part, with some words underlined to indicate phrasing.





an-y - more. — We've all — gone cra - zy late - ly, my friends out there — roll - in' round — the

base-ment floor. And some-one saved my life to-night, — sug-ar bear. —





Chorus %








You al-most had your hooks in me, — did-n't you, dear? — You near - ly had me roped — and tied, —











al - tar bound, — hyp - no-tised, — sweet free-dom whis-pered in my ear. — You're a but-ter-fly, — and









but-ter-flies — are free — to fly, — Fly a-way — high-a-way — bye










bye.




*mf*

To Coda ⊕  
last time




And I would have walked head on — in-to the deep end of a riv-er, cling-ing to your stocks and bonds, — pay-ing your

 onG
 
 onB

H. P. de-mands for ev-er, they're com-ing in the morn-ing with a truck — to take me home.


 onG
 

Some-one saved my life, — to-night — some-one saved my life, — to-night — some-one saved my life, — to-night —



 onG

some-one saved my life, — to-night — some-one saved my life — to-night — So save your strength — and run the field you



D.S. al Coda

play a-lone. —

CODA 


Repeat and fade

Some-one saved, some-one saved, some-one saved my life — to-night. —

*mf*

Verse 2.

I never realized the passing hours  
 Of evening showers.  
 A slip noose hanging in my darkest dreams.  
 I'm strangled by your haunted social scene  
 Just a pawn out-played by a dominating queen.  
 It's four-o'clock in the morning  
 Damn it!  
 Listen to me good.  
 I'm sleeping with myself tonight  
 Saved in time, thank God my music's still alive.

TO CHORUS

# Pinball Wizard

Words & Music by Peter Townshend

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**Brightly** (♩ 132)

Chord diagrams: Bm, Bmsus, F#7sus, F#7, F#m7, Em, F#7, Bsus, B, Bsus, B, Bsus, B, Bsus, B.

*mp*

*stille*

1. Ev-er since I was a young boy — I  
stands — like a stat-ue, — be-comes  
Ain't got no dis-trac-tions, — can't

4. He's been on my fav-'rite tab-le, —

*mf*

**B** **Amus**

played the sil - ver ball; From So - ho down to Brigh - ton I  
 part of the ma - chine, Feel - in' all the bump - ers,  
 hear no buz - zes and bells, Don't see no lights a - flash - in'  
 He can beat my best, His dis - ci - ples lead him in And

**A** **G4us**

must have played 'em all But I ain't seen noth - in' like him in  
 al - ways play - in' clean, Plays by in - tu - i - tion, the  
 plays by sense of smell, Al - ways gets a re - play  
 he just does the rest. He's got cra - zy flip - pin' fin - gers,

**G** **F#sus**

an - y a - muse - ment hall. }  
 dig - it coun - ters fall. } That deaf, dumb and blind kid  
 nev - er seen him fall. }  
 nev - er seen him fall. }

**F#7** **B** **A** **D** **E** **B** **A** **D** **E**

To Coda

sure plays a mean pin - ball.

E E B E B

1. 2. He's a pin - ball wiz - ard there has — to be a twist, A  
 3. I thought I was — the bod - y - ta - ble king, But

E B G D

pin - ball wiz - ard, got such a sup - ple wrist —  
 I just hand - ed my pin - ball crown to him. —

1. 2. D

How do you think — he does — (I — don't know. —)

3. D.S. al Coda

What makes him — so — good? — 2. He  
 3. —

Coda B

ball.



# The Bitch Is Back

Words & Music by Elton John & Bernie Taupin  
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With a driving beat

I was

$D^b$   
  
 onAb
 

 $D^b$   
  
 onAb
 

 $A^b$   
  
 4
 

 $D^b$   
  
 onAb
 

 $A^b$   
  
 4
 

 $E^b7$   
  
 4
 

 $A^b$   
  
 4

jus - ti - fied — when I was five rais - in' cane — I spit in your eye

$G^b$   
  
 4
 

 $D^b$   
  
 4
 

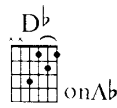
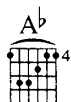
 $D^b$   
  
 onAb
 

 $A^b$   
  
 4
 

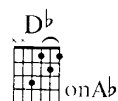
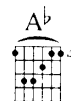
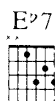
 $E^b7$   
  
 4
 

 $A^b$   
  
 4

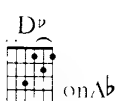
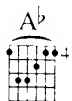
Times are chang - in' now the poor get fat — but the fev - er's gon - na catch you when the bitch gets back —

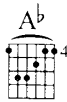

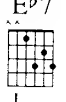
Eat meat on Fri - day that's al - right I ev - en like steak on a



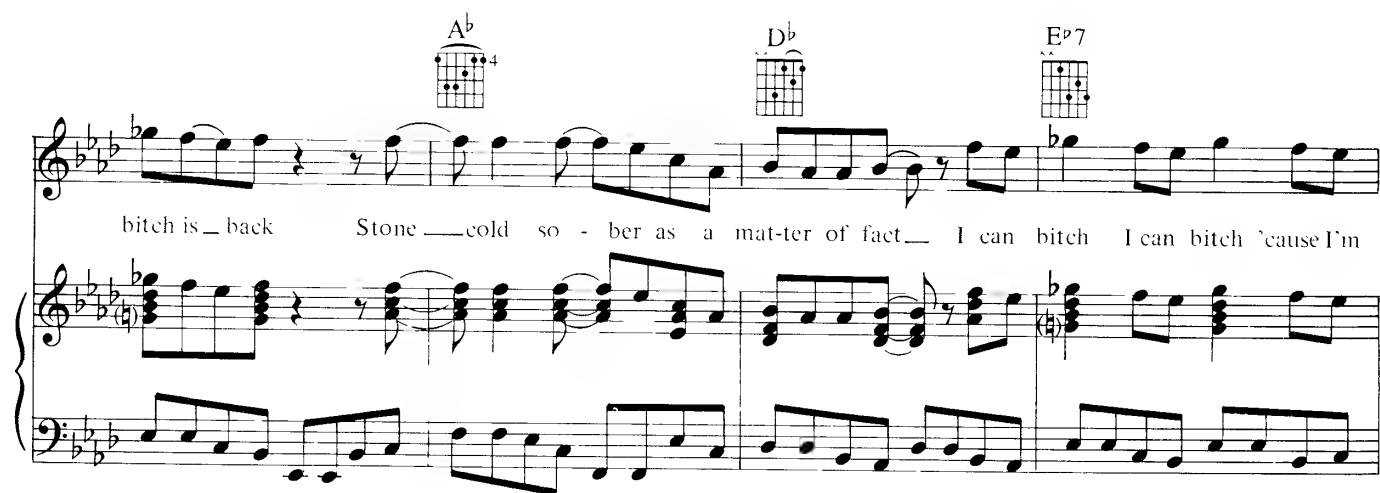
Sat-ur-day night I can bitch the best at your so - cial do's I get high in the eve-ning sniff-ing


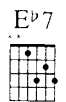


pots of glue I'm a bitch I'm a bitch oh the

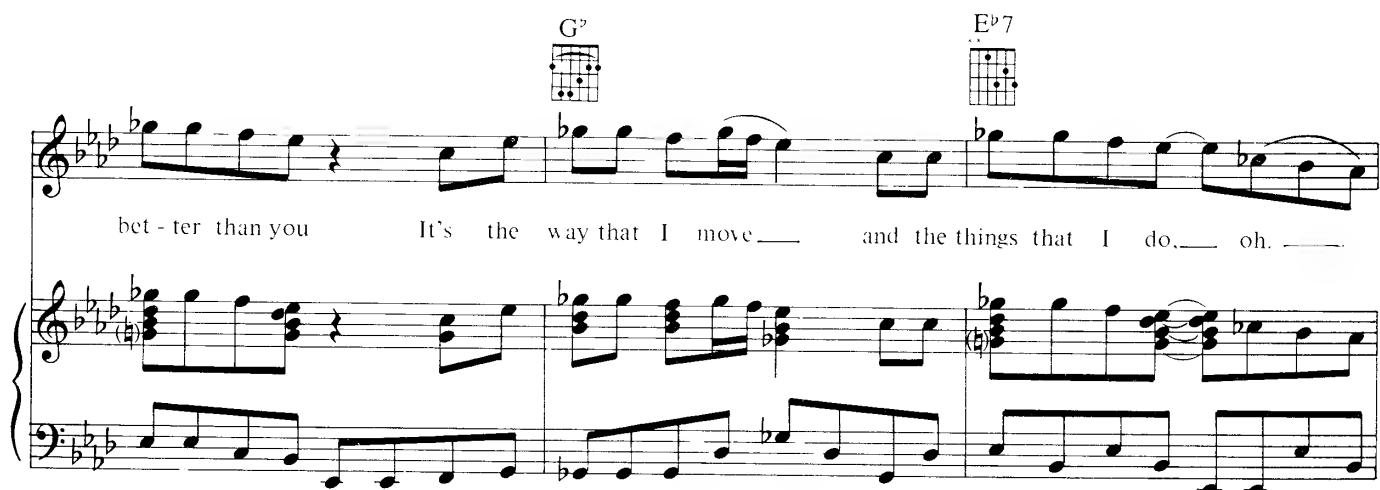




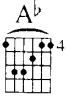
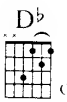
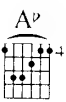
bitch is — back      Stone — cold so — ber as a mat-ter of fact — I can bitch I can bitch 'cause I'm




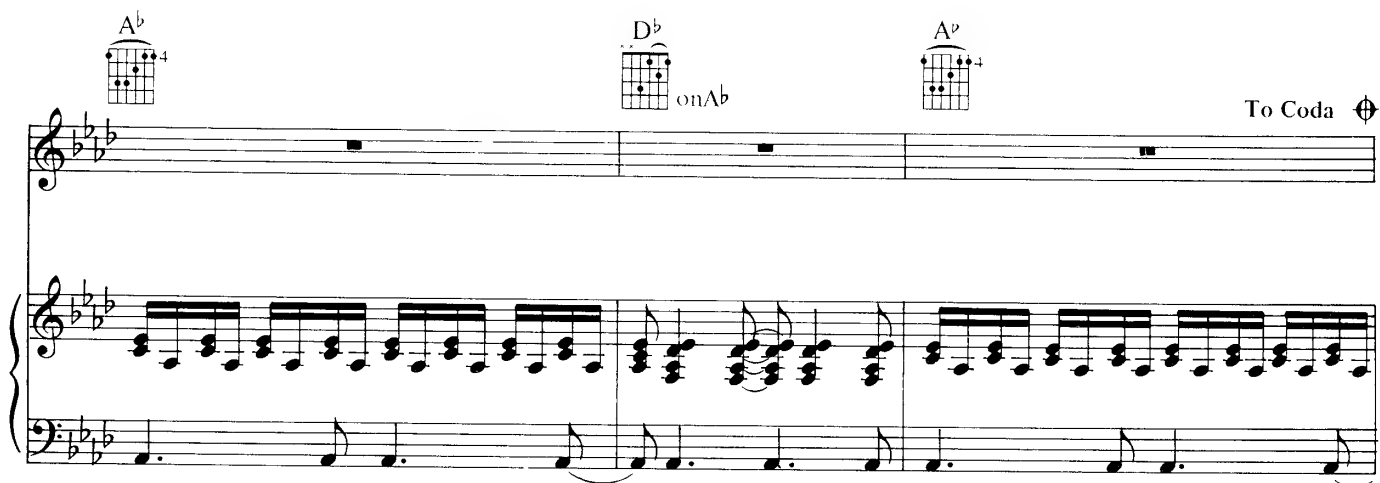



bet - ter than you      It's the way that I move — and the things that I do, — oh. —

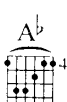


To Coda 





I en - ter - tain — by pick - ing brains


















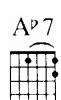



sell my soul \_\_\_\_\_ by drop-ping names I don't like those! — My God, — wnat's that! — Oh it's

















full of nas - ty hab - its when the bitch gets back. — I'm a

D.S. al Coda

**CODA**






bitch, bitch, the bitch is \_ back \_\_\_\_\_

bitch, bitch, the bitch is \_ back. \_\_\_\_\_

Repeat and fade










# Don't Go Breaking My Heart

Words & Music by Ann Orson & Carte Blanche

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Moderately

Piano introduction in 4/4 time, key of Bb. The melody starts with a half note Bb, followed by a quarter note A, a quarter note G, and a half note F. The bass line starts with a half note Bb, followed by a quarter note A, a quarter note G, and a half note F. The tempo is marked 'Moderately' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte).

Piano accompaniment for the first system. The right hand plays chords and the left hand plays a steady eighth-note bass line. Dynamics include 'ff' (fortissimo) and 'mf' (mezzo-forte).

Verse

F

Bb on F

F

(Boy) 1. Don't go break-ing my heart —  
2. And no - bod - y told — us.

(Girl) I could - n't if I tried...  
'Cause no - bod - y showed —

Piano accompaniment for the second system. The right hand plays chords and the left hand plays a steady eighth-note bass line. Dynamics include 'mf' (mezzo-forte).

Bb

F

C

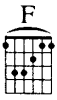
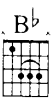

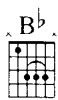


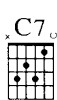
Bb

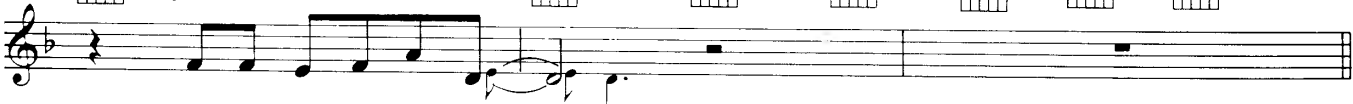
G7 on B

— us

(Boy) Oh, hon - ey if I — get rest - less  
And now it's up — to us — babe

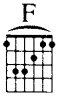
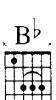

Piano accompaniment for the third system. The right hand plays chords and the left hand plays a steady eighth-note bass line.


 onC
 








(Girl) Ba - by you're not that kind \_\_\_\_\_  
Oh. I think we can make \_\_\_\_\_ it.



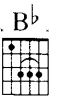
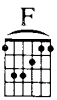
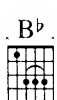


 onF
 




(Boy) Don't go break - ing my heart \_\_\_\_\_  
So don't mis - un - der - stand \_\_\_\_\_ me  
(Instrumental 3rd time)

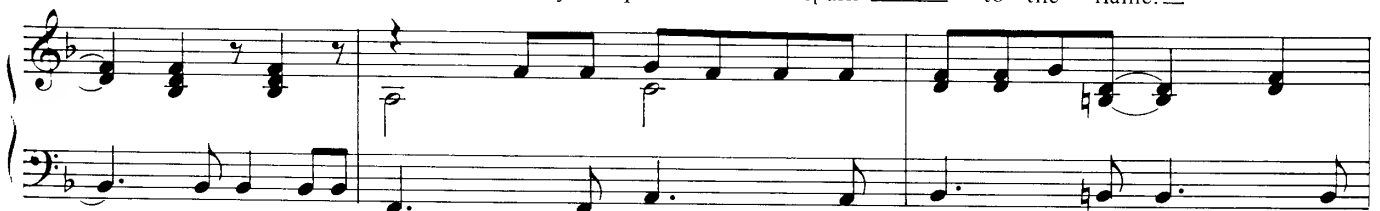
(Girl) You take the weight off me \_\_\_\_\_  
You put the light in my life \_\_\_\_\_







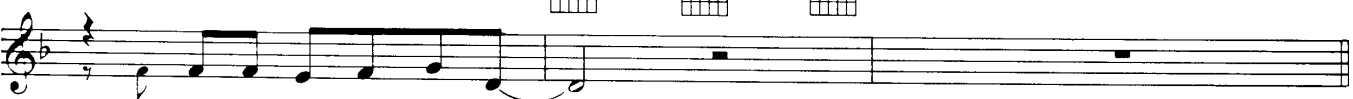







\_\_\_\_\_  
\_\_\_\_\_  
(Boy) O hon - ey when you knock at my door. \_\_\_\_\_  
Oh \_\_\_\_\_ you put the spark \_\_\_\_\_ to the flame. \_\_\_\_\_



 onC
 





(Girl) Ooo I gave you my key \_\_\_\_\_  
I've got your heart in my sights \_\_\_\_\_



Chorus

Am

Cm7

Oo oo — No - bod-y knows — it (Boy) But

(Together)

*f*

Bb

F

C

G

Am

when I was down — (Girl) I was your clown\_ (Together) Oo oo — No-bod-y knows

Cm7

Bb

F

C

G

— it, no-bod-y know - ows it (Boy) Right from the start — (Girl) I gave you my heart —

Ab

C7

Bb

F







Bb

F






Bb

C7




Oh — oh — I gave you my heart —






 To Coda 


*(Boy)* So, don't go break-ing my heart \_\_\_\_
 *(Girl)* I won't go break-ing your heart \_\_\_\_












*(Together)* Don't go break-ing my heart \_\_\_\_




 D.S. al Coda

CODA 

*(Together)* Don't go break-ing my






 Repeat ad lib. and fade

Don't go break - ing my
 Don't go break-ing my heart\_\_ *(Girl)* I won't go break - ing your heart\_\_



# Bennie And The Jets

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Slow tempo



1. Hey kids shake it loose to-gether the spot -  
2. Hey kids plug in - to the faith - less may -  
*3rd time piano solo*

*Ad lib. solo 3rd time*



- lights hit-ting some-thing that's been known to change the wea-ther  
- be they're blind-ed but Ben - nie makes them age-less

We'll kill the fat - ted calf — to - night so stick a-round  
We shall sur - vive — let us — take our-selves a-



- long —

You're gon-na hear e - lec - tric mus - ie sol - id walls of sound -  
Where we fight our par - ents out in the streets — to find who's right and who's wrong.

C G

(3rd time vocal) Say Can - dy and Ron - nie have you seen them yet but

(no solo 3rd time)

Am C

they're so spaced out Ben-nie and the Jets

G Am

But they're weird and they're won-der-ful oh Ben - nie She's real - ly keen She's got e -

C D Em Em7

-lee-tric boots a mo-hair suit you know I read it in a mag - a - zine oh

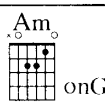


onC



To Coda  $\Phi$

Ben - nie and the Jets



onG

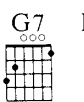
CODA  $\Phi$



Ben-nie

Ben-nie

D.S. (Piano solo) al Coda



onG

Repeat and fade

Ben-nie Ben-nie Ben-nie Ben-nie and the Jets.

# Sorry Seems To Be The Hardest Word

Words & Music by Elton John & Bernie Taupin

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Slow lament

*R.H.*  
*L.H.*

Gm B $\flat$  Cm7 (add 9)

What have I got to do to make you love me? —

F B $\flat$  Am7 $^{\flat 5}$  D7 Gm B $\flat$

What have I got to do — to make you care? — What do I do when light-ning strikes

Cm7 (add 9) F B $\flat$  Am7 $^{\flat 5}$  D7

— me — And I wake — to find — that you're not there?

Gm B $\flat$  Cm7 (add 9) F

What do I do to make you want me? What have I got - ta do to be heard?

B $\flat$  Am7 $\flat$ 5 D7 Gm Gm7 (add 9) Cm7 (add 9)

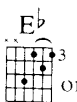
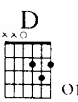
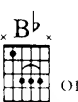
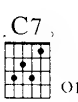
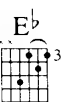
What do I say when it's all over?

F B $\flat$  F E $\flat$  D

Sor-ry seems to be the hard - est word. It's sad it's so sad (it's so sad)

B $\flat$  Em7 $\flat$ 5 Cm D7 Gm Am7 $\flat$ 5 D7


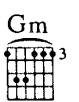
It's a sad sad sit - u - a - tion And it's get-ting more and more ab-surd

 onG    
  onF#    
  onF    
  onF    
 

It's sad — it's so sad — Why can't we talk — it o - ver? — Al-ways seems to me — that


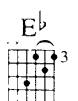

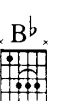
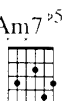



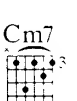
(it's so sad)




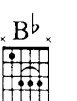

    
    
 To Coda    
    


sor-ry seems to be — the hard - est word.


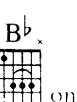




    
    
 onA  
 D.S. al Coda



CODA    
    
 onF

word. What do I do to make you love



Cm7 add9

F7

B<sup>b</sup>

me?

What have I got to do to be heard?

Gm

Cm

Am7<sup>5</sup>D7<sup>9</sup>

What do I do when light - n - g strikes me?

What have I got to do?

Gm

Cm

Am7<sup>5</sup>

D7

B<sup>b</sup>Em7<sup>5</sup>

What have I got to do? Sor - ry seems to be the hard - est word.

Cm

Gm

Am7<sup>5</sup>

D7sus

D7

Gm(add9)

onE<sup>b</sup>

onD

# Song For Guy

By Elton John

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Moderately



1.

2.





Chord diagrams: C, Dm/C, C, Dm/C, C

Chord diagrams: F, G/F, F, C

Chord diagrams: Bb6, Dm/A

Chord diagrams: A, Dm

Chord diagram: Bb6

Dm A



G/B



E



F



E $\flat$



G/D



Three times

C



G/B



Life

is - n't ev - er - y - thing, \_\_\_\_\_

Three times

B $\flat$



is - n't ev - er - y - thing,

is - n't ev - er - y -

B $\flat$ /F F C

thing. Life,

G/B

life,

B $\flat$  F

life, life,

F

life, life.

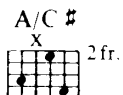
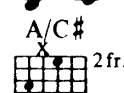
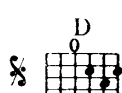
dim. pp

# Part-Time Love

Words & Music by Elton John & Gary Osborne

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Moderately bright

Part - time love \_\_\_\_\_ is  
You've been seen \_\_\_\_\_  
Part - time love. \_\_\_\_\_ I



bring - ing me down 'cause I just can't get start - ed with you, \_\_\_\_\_ my love..  
run - ning a - round. There's not much I don't hear of. And still \_\_\_\_\_ you try..  
seem to be fall - ing in the wrong di - rec - tion with you, \_\_\_\_\_ my love..

A/C# 2fr.

G x000

Bm

D/A 00

A 0

Did I hear you say that I'm too hard - heart - ed?  
What - ev - er I tell - ing me all the things I must stay clear of.  
do, you raise the same ob - jec - tion.

G x000

F#

Bm

F#/C#

Bm/D 0

Wipe those stars from your eyes, and you'll get  
Don't tell me what to do when you've been  
I've got some - one at home. But she's got a

E 0 00

D 0

Em 0 000

G x000

Bm

quite a sur - prise, be - cause you'll see ev - er - y - bod - y's got a  
do - ing it too. Be - cause you, me, and ev - er - y - bod - y's got a  
love of her own. Be - cause you, me, and ev - er - y - bod - y got a

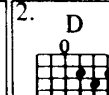
G x000

A 0 0

1. D 0

A/C# 2fr.

part - time love.  
part - time  
part - time



love.  
love.

F#m(no 3rd)










I'm Fall - ing, I'm fall - ing.  
I'm wait - ing. I'm wait - ing.


Can't get free. Ba - by, if you keep on  
all the time. And it's get - ting so frus -



still - ing, oh, how can I make you see that  
that - ing. Love, well, it ain't no crime, be - cause

D  Em  G  Bm  G  A  To Coda 

you, me, and ev - er - y - bod - y needs a part - time  
 you, me, and ev - er - y - bod - y needs a part - time



D  A/C#  2fr. G  Bm  Gmaj7  A 

love?







*D. S.  (no repeats) al Coda *



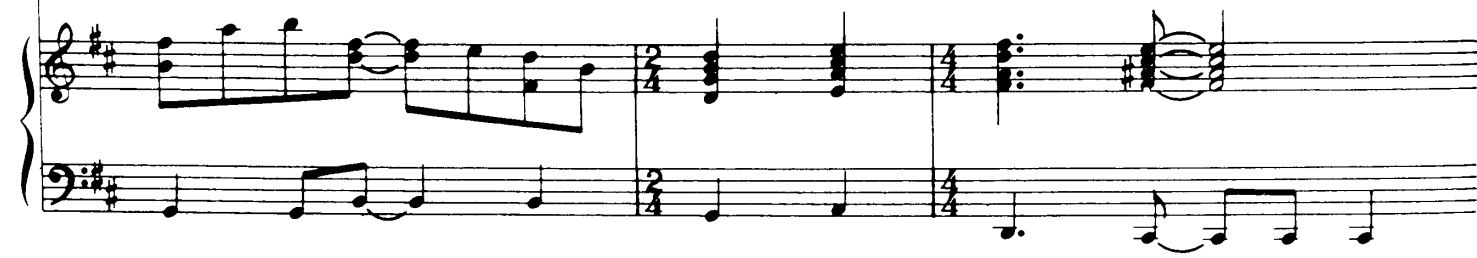
Coda  D  F#/C#  Bm  Bb7  D  Em 

love. \_\_\_\_\_ Oh. \_\_\_\_\_ You, me, and



G  Bm  G  A  D  F#/C# 

ev - er - y - bod - y's got a part - time love. \_\_\_\_\_



Bm Bb7 D Em G Bm

Oh. \_\_\_\_\_ You, me, and ev - er - y - bod - y needs a

G A D A/C# 2 fr.

part - time love.

G Bm Gmaj7 A D A/C# 2 fr.

You, me,

G Bm G A D

ev - er - y - bod - y got a part - time love.



# Blue Eyes

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Blue eyes, — ba - by's got blue eyes,

like a deep blue sea — on a blue, blue day.  
like a clear blue sky — watch-ing ov - er me.

Blue eyes, — ba - by's got blue eyes,  
Blue eyes, — ooh, I love blue eyes,

when the morn - ing comes, — I'll be far a - way.  
when I'm by — her side — where I long — to be.

Em7-5      A+      A      A+      A      Dm

and I say (1) Blue eyes hold-ing back the tears-  
I will see (2,3) Blue eyes laugh-ing in the sun.-

Bb/D      F      F:A      Fm Ab

hold-ing back the pain  
laugh-ing in the rain      ba-by's got blue  
ba-by's got blue

Gm      Eb11      Bb/C      C

eyes, and she's a-lone  
eyes, and am I home a-gain.-

F      Eb      Ab      Gb      Db/F      Ab/Eb      Eb      Fine      2 Bb C      C D.S. al Fine

And am I home a-gain.-

Fine

# I Guess That's Why They Call It The Blues

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Slow beat

C Fm F Em C F

(3<sup>rd</sup> Instrumental)

Don't wish it a-way, don't look at it like it's for-ev-er.  
Just stare in-to space; don't pic-ture my face in your hands...

G Fm F C F C F

Be-tween you and me I could hon-est-ly say, that things can on-ly get  
Live for each se- cond with-out he-si-tation, and nev-er for-get I'm your

C F C F C F G

bet-ter man. (1) And while I'm a-way girl,  
(2,3) Wait on-me girl,

B7

Em

G7/D

C

bust out the de - mons in - side,  
cry in the night if it helps,

and it won't be long be-fore you and me  
but more than ev-er I simp - ly love.

run, to the place in our hearts  
you, more than I love

where we hide,  
life it - self.

And I guess that's why they call it the blues. Time on my

hands could be time spent with you,

laugh - ing like chil - dren, liv - ing like

Am C, E F D/F#

lov - ers, — roll - ing like thun - der — un - der the cov - ers, — and I

F /G 1-2 C Em F

guess that's why they call it — the — blues.

3 C G Am Em F /G

blues, laugh - ing like chil - dren, — liv - ing like lov - ers, and I guess that's why they call it — the —

C G Am Em F /G C

blues. And I guess that's why they call it — the — blues.

# I'm Still Standing

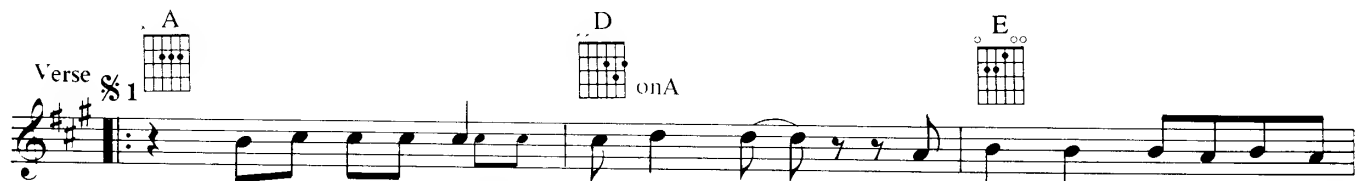
Words & Music by Elton John & Bernie Taupin

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Lively rock beat



Verse



1. You could nev - er know what it's like — Your blood like win - ter free - zes  
2. Did you think this fool could nev - er win — Well, look at me I'm com - ing



just like ice — And there's a cold lone - ly light that shines — from you — You'll wind-  
back a - gain — I got a taste of love in a sim - ple way — And if you

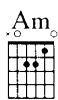
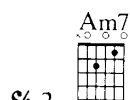


— up like the wreck you hide — be - hind — that mask you use.  
need to know while I'm still stand - in', you — just face a - way.



2-3

Chorus



Don't you know, I'm still stand - in' bet - ter than I ev - er did

Dm9

Fmaj7

Look - in' like a true sur - vi - vor, feel - in' like a lit - tle kid,



And I'm still stand - in' af - ter all this time



Pick - in' up the piec - es of my life with - out you on my mind,

E7<sup>#9</sup> Am Dm7 E7

I'm still stand - in', Yea, yea, yea —

E7<sup>#9</sup> Am Dm7 E7 F G on E

To Coda 1 & 2 D.S. 1 al Coda 1 (verse 3)

I'm still stand - in', Yea, yea, yea —

CODA 1 Am Dm7 E7

- in' Yea, yea, yea —

D.S. 2 al Coda 2

CODA 2 Am Dm7 E7 E7<sup>#9</sup> Repeat and fade

- in' Yea, yea, yea — I'm still stand-

Verse 3.  
 Once I never could hope to win  
 You starting down the road  
 Leaving me again. The threats  
 You made were meant to cut me down.  
 And if our love was just a circus  
 You'd be a clown by now.



# Kiss The Bride

Words & Music by Elton John & Bernie Taupin

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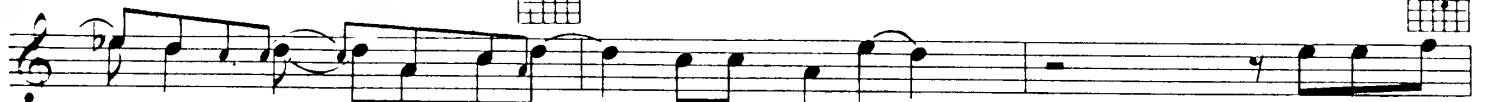
Moderate rock

Well she looked a peach in the dress she made when she was  
her veil I could see a tear trick-ling

still her ma-ma's lit-tle girl. And when she walked down the aisle, how ev-ry  
down her pret-ty face. And when he slipped on the ring I knew

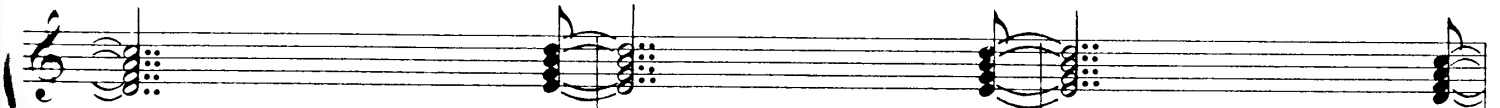
G6

Dm7



bo - dy smiled at her in - no-cence and curls.  
 ev - 'ry- thing would nev-er be the same a - gain.

And when the  
 But if the

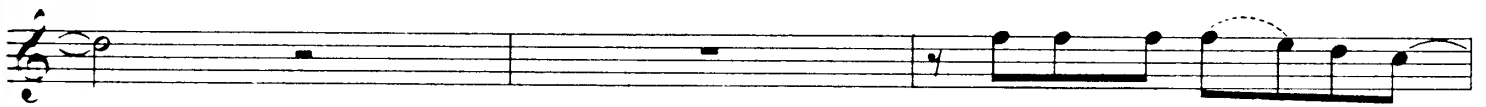
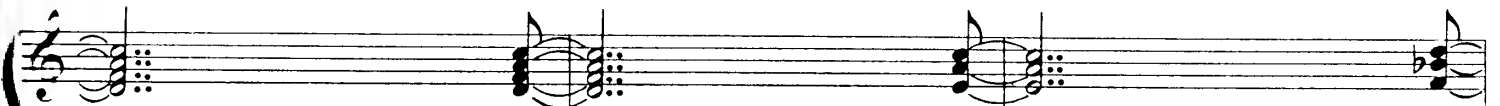


Am

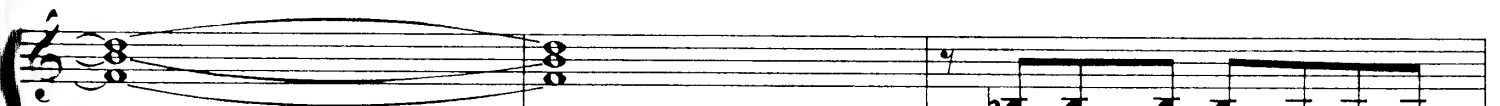
Bb



prea-cher said, "Is there an - y - one here got a reas - on why they should-n't wed?"  
 groom would have known he'd have had a fit a-bout his wife and the things we did,



I should have stuck up my hand  
 And what I planned to say



F

C

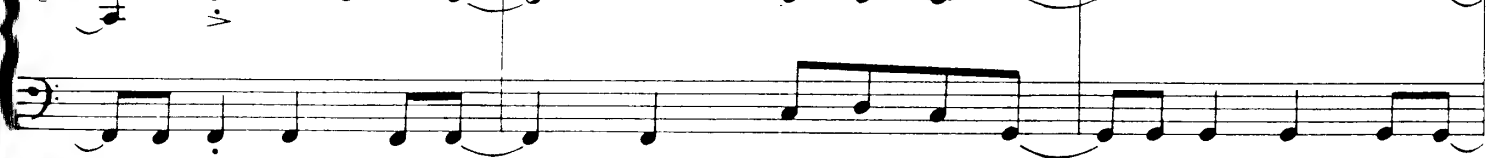
F

C

G



I should have got up to stand,  
 yeah on her wed-ding day,



well I thought it but I should have said hid.

I wan - na kiss the bride, — yeah

I wan - na kiss the bride..

yeah.

Chords: C, F, G, C/G, Gsus4

Long be - fore she met him she was mine, mine, mine.

Don't say "I do,"

say "Bye - bye bye," and let me kiss the bride.

yeah.

To Coda

I wan - na kiss the bride\_\_\_\_ yeah.

Un-der - neath— I wan - na kiss the bride,

**CODA**

I wan - na kiss the bride,

I wan - na kiss the bride,

# Sad Songs (Say So Much)

Words & Music by Elton John & Bernie Taupin

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Moderately, with a blues feel



1. Guess there are times \_\_\_\_\_ when we \_\_\_\_\_ all \_\_\_\_\_ need -
2. If some - one else is suf - fer - in' \_\_\_\_\_ e - nough.



G C G C

rough spots — is the hard - est part when mem-o - ries re - main.  
word makes sense, — then it's ea - si - er to have those songs a - round.

And it's times — like these — when we all — need — to hear — the ra -  
The kick in - side — is in — the — line — that fi - nal - ly gets -

F B $\flat$  F G

— di - o, — 'Cause from the lips — of — some — old sing -  
— to — you. — And it feels so good to hurt so bad —

C

— er we can share the troub - les we al - read - y know.  
and suf - fer just e - nough to sing — the blues. —

(So) Turn 'em on, \_\_\_\_\_ turn 'em on, \_\_\_\_\_ turn on those


sad songs. \_\_\_\_\_ When all hope is gone \_\_\_\_\_ why don't you

tune in and turn \_\_\_\_\_ them on? \_\_\_\_\_ They reach in - to your

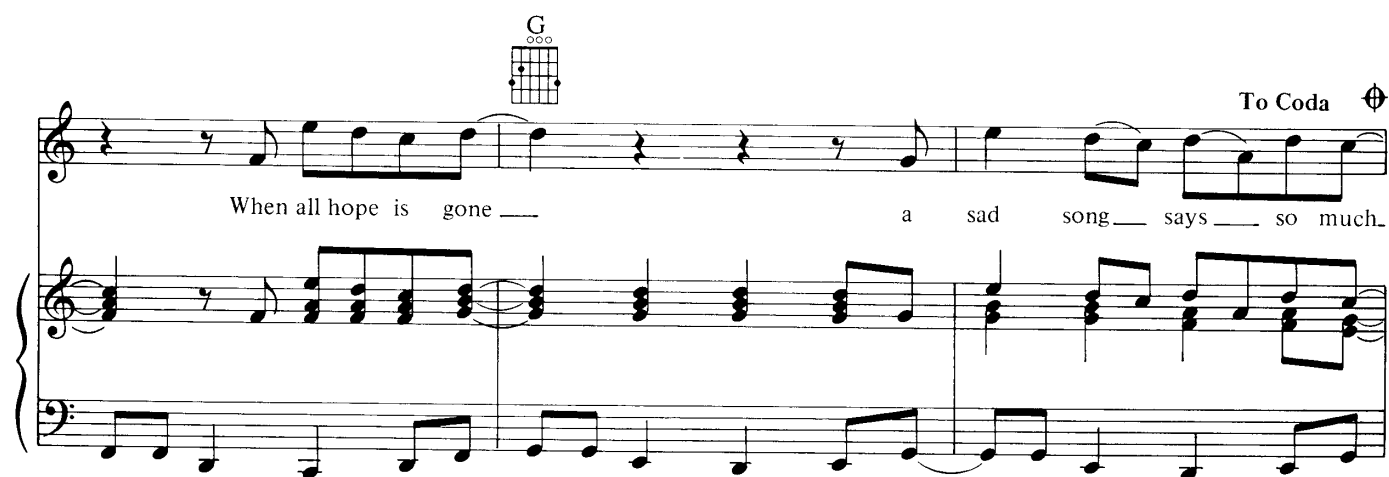
room. oh, \_\_\_\_\_ just feel \_\_\_\_\_ their \_\_\_\_\_ gen - tle touch. \_\_\_\_\_





G

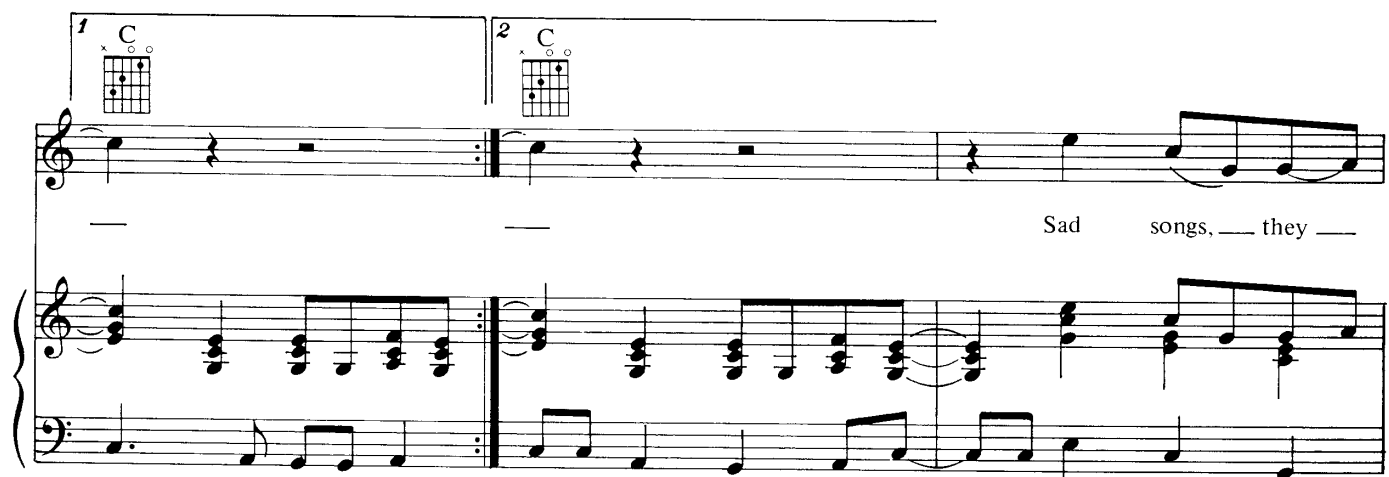
To Coda 






When all hope is gone — a sad song — says — so much.



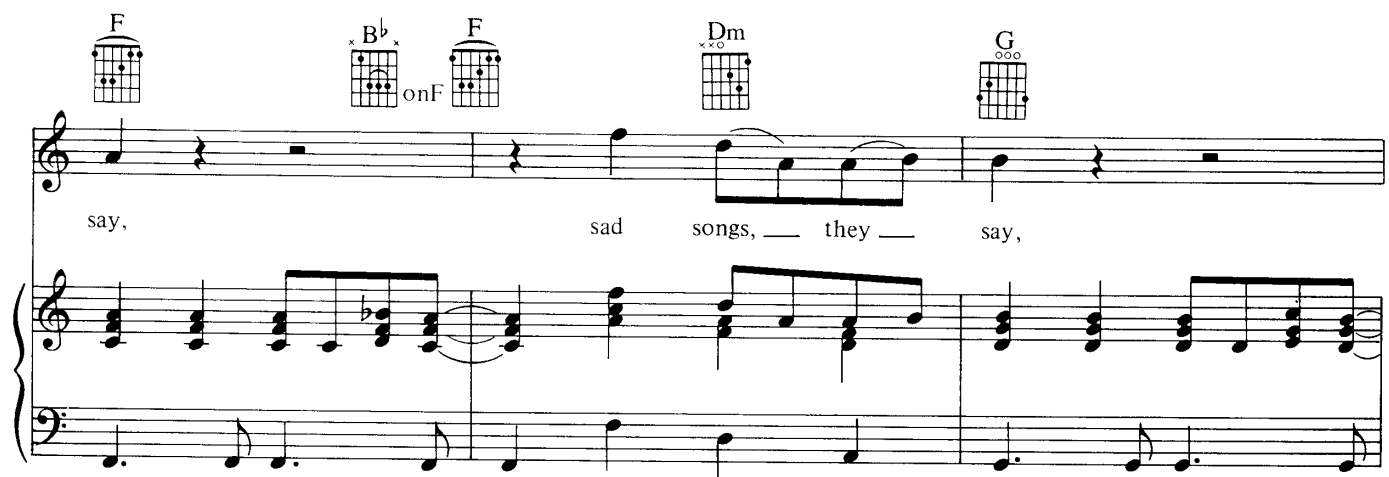
1 C  2 C 






— Sad songs, — they —



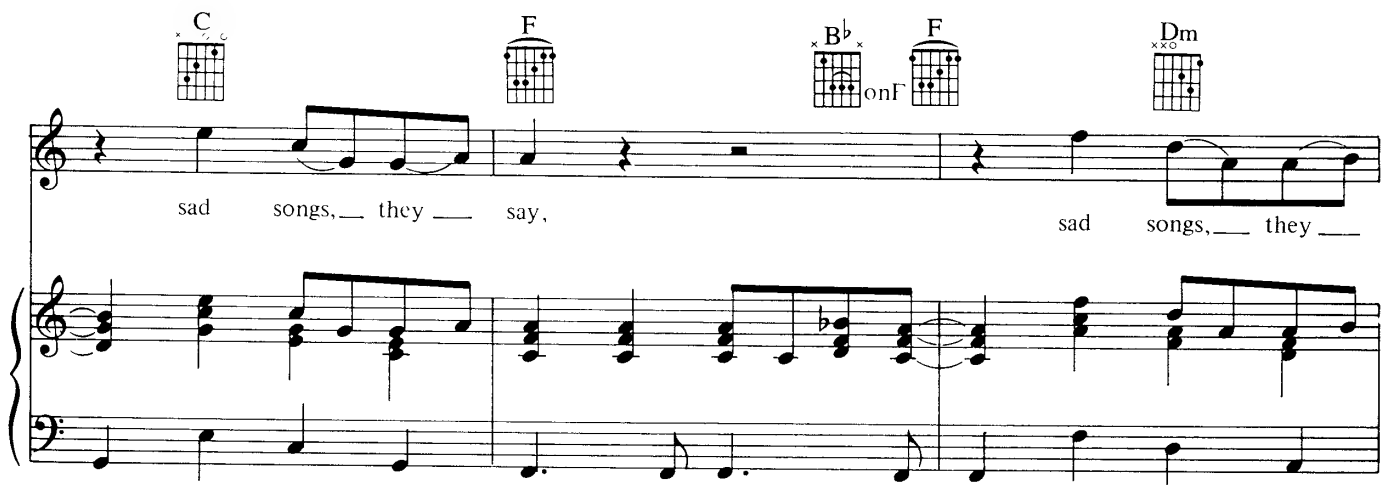
F  B $\flat$   on F  Dm  G 





say, sad songs, — they — say,





C  F  B $\flat$   on F  Dm 

sad songs, — they — say, sad songs, — they —











 onG D.S. al Coda







say so \_\_\_\_\_ much. So \_\_\_\_\_ turn 'em on \_\_\_\_\_

When all hope is gone \_\_\_\_\_ you know a sad song \_\_\_\_\_ says \_\_\_\_\_ so much.

\_\_\_\_\_ When ev - 'ry lit - tle bit of hope is gone \_\_\_\_\_ you know a







 onC

sad song \_\_\_\_\_ says \_\_\_\_\_ so much. \_\_\_\_\_

# Passengers

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[Swung  $\text{♩} = \text{♩}^3$ ]

C/G G C Bb

1 (till ready)

Last time

C Bb/F C/G G C Bb/F

De - ny the pas-sen - ger who wan-na get on. De - ny the pas-sen -

C/G G C Bb/F C/G G






ger who wan-na get on. De - ny the pas-sen - ger who wan-na get on.

Wan-na get on, wan-na get on, he wan-na get on, he wan-na get on. Wan-na get on, wan-na get on, he

wan-na get on, he wan-na get on. To make a chain of fools you need a  
Com-pany con-duc-tor you need the

match-ing pair,— one hy-po-crit-i-cal  
salt of tears,— fall-ing on a

fool, and a crowd that's ne-ver there.— There's an-ger in the  
tick-et that no one's used in years.— Non com-mer-cial













si-lence, there's wheels up - on the jail, a black train built of bones on a cop-per  
 na-tive, it's tat - tooed in your veins, you're liv - ing in a blood bank and rid - ing on this












rail, }  
 train, } De - ny the pas-sen - ger who wan - na get on...

De - ny the pas-sen - ger who wan-na get on... De - ny the pas-sen -

ger who wan-na get on... Wan - na get on, wan-na get on he wan-na get on, he wan-na get on.

1 2

C 3 F C/G 3 G C/G 3 G

wan-na get on, wan-na get on, he wan-na get on, he wan-na get on. Wan-na get on, he wan-na get on. The

Em F G

spi-rit's free— but you al-ways find— pas-sen-gers stand and

Am Em F

wait in line,— some-one in the front and some-one else be-hind— but

Dm7 G Bb D.S. and fade

pas-sen-gers al-ways wait in line.— De-ny the pas-sen-

# Nikita

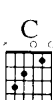
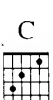
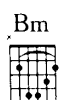
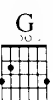
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Moderately

The piano introduction is in 4/4 time, marked 'Moderately' and 'mf'. The right hand plays a series of chords: G major, B minor, C major, F major, and C major. The left hand plays a rhythmic pattern of eighth and sixteenth notes.

The piano accompaniment continues with the same chord sequence as the introduction. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth and sixteenth notes.



The vocal melody is in 4/4 time, marked 'Moderately'. It starts with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The melody is in G major.

1. Hey, Nik-it - a, is it cold —  
2. Do you ev - er dream of me? —

in your lit - tle corn - er  
Do you ev - er see the let - ters

The piano accompaniment continues with the same chord sequence as the introduction. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth and sixteenth notes.








The vocal melody is in 4/4 time, marked 'Moderately'. It starts with a half note G, followed by a quarter note A, a quarter note B, and a half note C. The melody is in G major.

of the world?  
that I write?







You could roll  
When you look up through the wire,

a - round the globe, —





The piano accompaniment continues with the same chord sequence as the introduction. The right hand plays chords, and the left hand plays a rhythmic pattern of eighth and sixteenth notes.







and nev - er find a warm - er soul to know. Oh, I saw — you by — the wall.  
 Nik - it - a do you count the stars at night? And if — there comes — a time.

Ten of your tin sold - iers in a row;  
 guns and gates no long - er hold you in.



with eyes that looked like ice on fire, the hu - man heart a cap - tive in  
 and if you're free to make a choice, just look to - wards the west and find.






— the snow. —  
 — a friend. —

Oh Nik - it - a, you will nev - er know —














an - y - thing a - bout my home. I'll nev - er know how good it feels to


 onD
 

 onG

hold you. Nik - it - a, — I need you — so. —


 onB
 
 onG
 

Oh Nik - it - a, is — the oth - er side — of an - y giv - en


 onG
 


 onF#

line in time count - ing ten tin sold - iers in a row? Oh no, Nik - it - a — you'll

G Bm Bm7 C C#° D<sub>sus</sub> D

To Coda

nev - er\_\_ know. \_\_




G Bm Bm7 C


F C C G(add 9) G

onB onB

F Bb Eb


onA

 on F♭
  on D
 












D.S. al Coda






Oh Nik - it - a, you will nev-



CODA 




Count-ing ten\_ tin sold - iers in \_ a row.



Repeat and fade

Nik - it - a. \_\_\_\_\_ Count-ing ten\_ tin sold - iers in \_ a



# I Don't Wanna Go On With You Like That

Words & Music by Elton John & Bernie Taupin

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Lively rock



I've al - ways said that one's e - nough to love, now



I hear you brag - gin' one is not e - nough

Bbm7 Ebm7 Ab

Oh, some-thing tells me you're not sa - tis - fied, — you got plans to make me one of four —

Bbm7 Bbm7

— or five. — I guess this kind of thing's just in your blood. — but

Ebm7 Ab Bbm7

you won't catch me car-ving up my love — I ain't no puz-zle piece that

Ebm7 Ab Bbm7

needs to fit, — if it takes more than me, let's call — it quits. — And

**Bbm7** **Ebm7**

I don't wan-na go on with you like that, — don't wan - na be a fea-ther

**Ab** **D9** **G9**

in your cap, — I just wan-na tell you ho-ney I ain't mad, — but

**Ab** **1. Bbm7**

I don't wan - na go — on with you like that. — Oh —

**Bbm7** **Ebm7**

Oh —

Ab

Oh \_\_\_\_\_ Oh yeah. \_

Bbm7

2. Bbm7

you like that. \_ But

Bbm7

I don't wan - na go on with you like that, \_ one \_

Ebm7

Ab

\_ more set of boots on your wel - come mat, \_ you'll

just have to quit 'em if you want me back 'cause

Chords: D<sub>9</sub>, G<sub>9</sub>

I don't wan - na go on with you like that. Oh

Chords: A<sub>b</sub>, B<sub>9</sub>m7

Oh

Chords: B<sub>9</sub>m7, E b m7

Oh yeah.

Chord: A<sub>b</sub>



Bbm7

*To Coda* 

Ebm7



Oh — if you wan-na spread it a-round, sis-ter,

Db F



that's just fine, — but I don't want no se-cond hand — feed - ing me lines. . if you

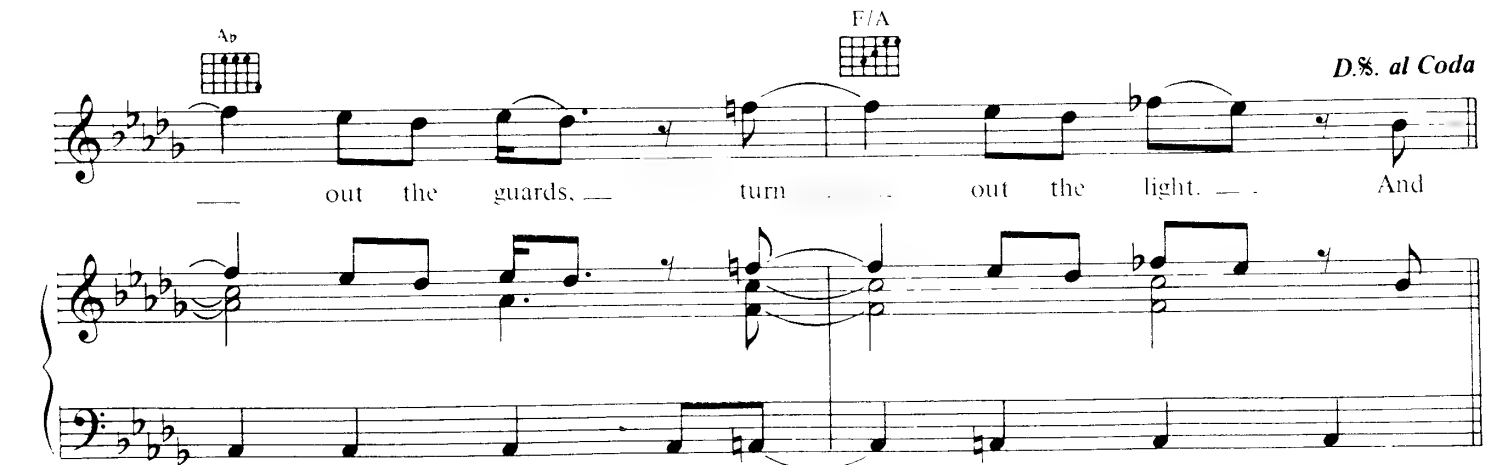
Gø



wan - na hold some - one in the mid - dle of the night, call —

Ab

F/A

*D.%, al Coda*


— out the guards, — turn — out the light. — And

**CODA**

Bbm7

Bbm7

Oh

Oh

Ebm7

Ab

Oh

Bbm7

Oh yeah.

Oh

*Repeat ad lib to Fade*

**VERSE 2.**

It gets so hard sometimes to understand  
 This vicious circle's getting out of hand  
 Don't need an extra eye to see  
 That the fire spreads much faster in a breeze.

# Sacrifice

Words & Music by Elton John & Bernie Taupin

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1. It's a hu - man sign

2. Mu-tual mis-un-der-stand ing Af-ter the fact

When things go wrong  
When the scent of her ling - ers  
Sen - si - ti - vi - ty builds a pri-son

And temp - ta-tions strong  
In the fin - al act

Chord diagrams shown: Db, Fm7, Gbadd9, Ebm7, Ab 4fr.

Ab 4fr. Bbm Gb Ab 4fr.

in - to the boun - dary - of each - mar-ried mind -  
 We lose - dir-ec - tion - No stone un - turned -

Bbm Gb Ab 4fr.

Sweet de-icit comes a call - in' and neg-a - ti - vi ty lands -  
 No tears to damn - you When jea-lou-sy burns -

Db Gb Ebm7

cold cold heart - hard done by - you -

Ab 4fr. Db Gb

some things look bet - ter - ba - by - just pass - ing - through

Ab Db

And it's no — sa - cri - fice — Just a sim - ple word

Gb Ab

It's two hearts — liv - ing — in two sep - ar - ate — worlds

Db

But it's no — sa - cri - fice — no sa -

Ebm7 Fm7 Gb Ab7

— cri - fice — It's no sa - cri - fice — at — all

3rd time to Coda ⊕

Db



Fm7



Gbadd9



1.

Gbadd9



2.

Gbadd9



Db



Gb



Eb7



Ab



4fr.

Db



Gb



Eb7



Ab



4fr.

*D. al Coda*

cold cold heart

⊕ CODA

Db



Gb



Eb7



Ab



4fr.

no sa - cri - fice at all

# Easier To Walk Away

Words & Music by Elton John & Bernie Taupin

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Moderately easy beat



(1. 3.) Ev - 'ry time you turn a - round, —  
(2.) Ne - ver seen you look - ing back — through



you wear an - oth - er face, —  
smil - ing eyes — and tears, —



ev - 'ry time I look a - way, —  
ne - ver knew you hold - ing on — to

Bb

*D.C. to \**

Bbsus4



I find a hid - ing place. —  
me - mo - ries — and fears. —

Bb



F/A



If you knew me like I know him,  
Just re - lease me I can't take it,

Gm



you would know — just how I feel, —  
can't you see — a change has come, —

Eb



slip - ping through some - bo - dy's fin - gers, —  
stran - gled by in - fat - u - a - tion, —



Bb

fall - ing un - der some - one's wheels. } It's ea - si - er to walk -  
 bur - ied un - der some - one's thumb. }

F

Gm

— a-way, bet-ter off to face — the fact.

Cm

Ab

When love holds you up for ran - som,

F

Bb

Bb sus4

walk a - way and don't look back.



It's ea - si - er to walk a - way, co - ver up and fade.



to black, when love scars and leaves you brand - ed,



walk a - way and don't look back.



Cm



Ab/Gb



F

*D.C. al Coda*  
*To Coda*

First system of musical notation, measures 1-3. The system consists of a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line in the left hand and a more complex melody in the right hand, including some triplets. Chord diagrams for Cm, Ab/Gb, and F are shown above the vocal staff.

CODA

Bb



Second system of musical notation, measures 4-6. The piano accompaniment continues with a steady eighth-note bass line. The vocal line has a long rest in measure 4, followed by a melodic phrase in measures 5 and 6. Chord diagrams for Bb and F are shown above the vocal staff.

Third system of musical notation, measures 7-9. The piano accompaniment continues with a steady eighth-note bass line. The vocal line has a long rest in measure 7, followed by a melodic phrase in measures 8 and 9. Chord diagrams for Bb and F are shown above the vocal staff.

Fourth system of musical notation, measures 10-12. The piano accompaniment continues with a steady eighth-note bass line. The vocal line has a long rest in measure 10, followed by a melodic phrase in measures 11 and 12. Chord diagrams for Bb and F are shown above the vocal staff.

# You Gotta Love Someone

Words & Music by Elton John & Bernie Taupin

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Moderately

Chord diagrams: E, B, F#m7

1. A B 2. A B E (4<sup>th</sup> Instr.)

(1.) You can (+5.) win the fight, — you can  
stop the world, —  
cheat the devil, —

A E A E

grab a piece of the sky. You can  
steal the face from the moon. You can  
and slice a piece of the sun.

break the rules, — but be - fore you try. —  
 beat the clock, — but be - fore high noon. —  
 Burn up the high - way, but be - fore you run. —

You got - ta love some - one, — you got - ta

love some - one. — (2.) You can You've got one  
 You're gon - na

life with a rea - son, you need two hearts on one side. —  
 play with fire — you let some - one share the heat. —

E C#m

When you stand — a — lone — and there's no one — there — to  
 When you're on — your — own, — and there's no one — there — to

F# B A G#m F#m E B

share the way — it feels in — side and ba — by, —  
 cool the flames — be — neath your feet and ba — by, —

4<sup>o</sup> D.%. al Coda

(3.) You can  
 (5.) You can

CODA E B

You got - ta love some - one, —

A E Repeat to Fade

you got - ta love some - one, — You got - ta